

**A LUCID EXPOSITION
OF
LANDSCAPE PHOTOGRAPHY**

RENTHIA OOSTHUIZEN

1998

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OF
LANDSCAPE PHOTOGRAPHY**

by
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Photography

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I thank God for the talent and guidance He gave me through my course
and I wish to express my deep appreciation to my parents who made
it possible for me to study ...



Summary

Through this script, the author aims to show how to find rewarding subjects and compose pictures that capture the beauty, strangeness or grandeur of the natural world in all its forms.

This script also contains techniques on photographing sunsets and cityscapes. The master photographer, Ansel Adams' work, the sole inspiration for the author, is also discussed.

Excellent photographs, inspired text, an enthusiastic reader: a mixture that will prepare one for the best way of leaning landscape photography ...

In other words; a lucid exposition of landscape photography.



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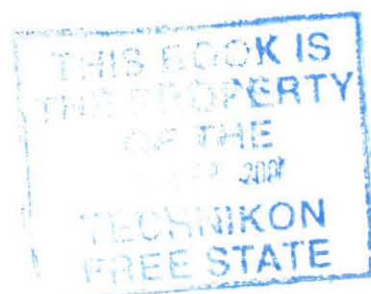
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“I wish to be, not Nature, but parallel to Nature ...”

- Puvis de Chavannes



INTRODUCTION

“Nature” stands for a primordial force, a creative energy; with God, as Creator, at the top.

Then there is “nature” in the form of daisies, rocks, waterfalls, trees, mountains which include the fauna and flora of the world. Each one unique in its own way.

LANDSCAPES ARE BY NO MEANS SYNONYMOUS WITH NATURE, BUT
LANDSCAPES DO INCLUDE NATURE ...

Every one of us have his/hers own beauty in life, beauty that sometimes comes from landscapes. Open your eyes and you will see that you are surrounded by landscapes every day. Beauty in a landscape does not come from the uniqueness of the location, but rather from the viewer's interpretation.

Photographers have the privilege to photograph Nature, God's work, in such a way that others will stop to look again.

The world is moving at an ever increasing pace, where there is no time to appreciate the beautiful things surrounding us. Through my work and this script, I want people to realize that there is more to life than just the nine-to-five day. It is time to stop and stare at the wonderful and glorious nature that we easily take for granted.

CHAPTER 1

LANDSCAPE PHOTOGRAPHY

“A great photographer is one that fully expresses what one feels, in the deepest sense, about what is being photographed, and is, thereby, a true manifestation of what one feels about life in its entirety ...”

- Ansel Adams

LANDSCAPE PHOTOGRAPHY

- *What is a Landscape?*

When we hear 'Landscape photography', most of us conjure associations with Ansel Adams' significant monochromatic vistas of Southwest America. Others find the term synonymous with the exotic scenic photographs that fill the pages of glamour travel magazines, or the colourful panoramas of nature in calendars that fill us with envy as we flip through the pages.

In one way or the other, all of us are in touch of our own nature:

- To look down from a mountain peak,
- To stroll through the stillness of a forest or
- To watch a bird, building its nest ...

For photographers, as for painters, landscapes hold a never ending opportunity for work. There are a wide variety of subjects available to the landscape photographer, all the photographers that photograph landscapes should know that nature is not the sole supplier of inspiration, nor does a landscape necessarily have to include land.

The most common way of describing a landscape to someone else, is to say that a landscape is a portrait of the specific land that is being photographed. To describe it more accurately, a landscape can be defined as a photograph that describes a particular place at a particular instant, as seen through the eyes of an individual photographer. It is up to the photographer in what way he wants to interpret the scene he/she is going to photograph.

It can either be literally or metaphorically.

Through Landscape photography, photographers can describe places in their own unique way, with no limitations. The subjects for landscape photography are so varied, that the photographer himself/herself can decide what element in the scenery will make it a gorgeous landscape photograph.

When a photographer is 'in love' with nature and its beauty, marvellous landscapes photographs will be taken spontaneously.

The pictures on the following five pages (Figures 1-5) show how richly varied nature photography can be, they also show that nature is full of marvels and surprises ...

Figure 1



YUAN LI, Untitled



Figure 2



YUAN LI, Untitled

The leaves in the foreground, together with the reflecting trees in the water, creates a pattern, where the tree tops merged to the centre of the water, rather than at the top of the picture frame.

Figure 3



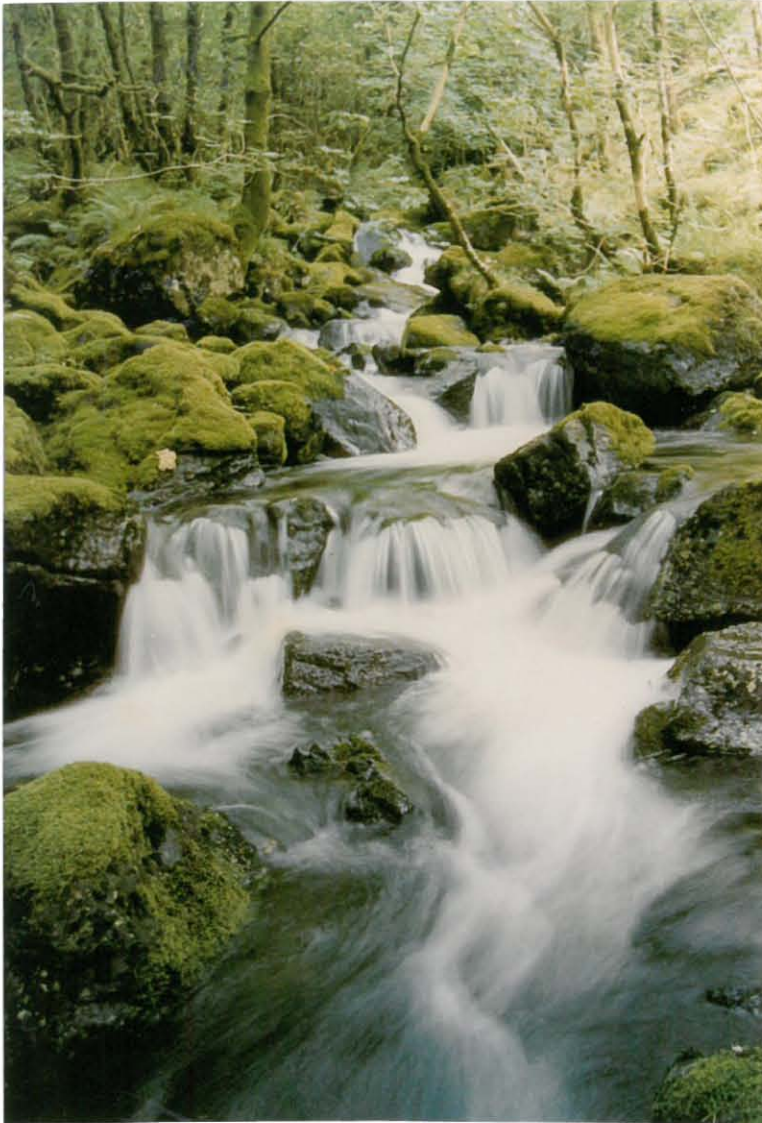
REFLEJO/SGA, Untitled

Figure 4



RENTHIA OOSTHUIZEN, 'Wingerd pad, Die Oewer' (1996)

Figure 5



JOHN HEDGECOE, A woodland Stream

The photographer set a very slow shutter speed of $\frac{1}{4}$ to accentuate the rushing movement of the water.



CHAPTER 2

READING THE LAND

“The photographer must have, and keep in him, some of the receptiveness of the child who looks at the world for the first time, or of the traveller who enters a strange country ...

- Bill Brandt

READING THE LAND

Landscape photographers' greatest tool, is the ability to read the land and to relate its story. These photographers must be learnt, to see what is before them, and to comprehend what is behind them.

Yet, good landscape photographers are rare. Partly because the tendency is to assume that our strong impressions of the scenery will translate themselves onto film effortlessly. However, the secret of taking landscape picture lie in understanding ho a scene will work photographically, instead of just being overwhelmed by the beauty of it all.

Landscape photographers have to observe, and not design, their surroundings.

After th photographer has read the land he/she is going to photograph, he/she is left with some options like composition, the point of view and the feeling he/she wants to transfer to the viewer.

Composition

Composition is one of the most crucial factors in a landscape photograph, because it is directly under the landscape photographer's control. To help the photographer, the Rule of Thirds was formulated.

This rule states that the picture should be divided into thirds horizontally and vertically. The centre of the picture's interest should be placed at one of the intersections of the vertical and horizontal lines.

It is not a matter of life and death if the photographer decides to do something new and different, for example; to put the subject in the middle of the frame. As we know:

Rules are meant to be broken ...

By using the Rule of Thirds, the photographer can balance his photographs. It is very important to balance your photographs, by using different subject elements, depending on their size, tone and colour. Remember that light areas have more weight than dark ones. However, a landscape photograph may contain more than one strong element, so that the composition can reconcile different points of interest.

Select a View

The choice of viewpoint is directly linked to composition. The more effort you put into establishing the best point of view, the better your photograph will be. (The creative photographer loves to experiment with different viewpoints.)

Climb onto a tree stump or something higher, and see how the surface of the land unfolds. When you lie down, you will be able to photograph your landscape from the viewpoint of an ant ...

Ansel Adams frequently used a cartop platform to gain a few extra meters of height. Fred Picker once dug a two-foot hole in the ground to find the best angle for photographing a church! (WIGNALL: 1987:32)

Practice experimenting with viewpoint until it becomes a part of your photographic consciousness.

FOCUS ON CLOUDS

The great photographer, Alfred Stieglitz, was fascinated by clouds, and enjoyed photographing them. As photographer for many years, he began an ambitious project on Cloud photography in 1922.

Alfred Steiglitz explained:

“I wanted to photograph clouds to find out what I had learned in forty years about photography ... Through clouds to put down my philosophy of life - to show that my photographs were not due to subject matter / not to special trees, or faces, or interiors, to special privileges, clouds were there for everyone - no tax as yet on them - free.”

(WIGNALL:1987:14)

Amateur photographers ignore the sky, except at sunrises and at sunsets. Yet, their clouds can be very impressive and delicate too.

As landscape photographer, one has to be aware of the clouds at all time. When unusual clouds appear; go out and shoot!

Clouds can create the most spectacular sunsets or sunrises. They reflect and absorb the different colours of light, helping the photographer to create a specific mood. Even the gray clouds of an overcast day can contribute to a photograph.

You can emphasize an interesting sky simply by tilting the camera upwards, so that the horizon is close to the bottom of the frame. A very good example is Figure 21. When the sky is bright, the land beneath will appear in silhouette, as in Figure 7.

One is able to darken the blue sky and to whiten the clouds even more, by just adding a polarizing filter in front of the camera lens. Even cloudless skies can be very dramatic when using a polarizer filter!

Occasionally, particularly after a storm, the sky puts on an awesome display of colour and light. At these rare times, it may be worth leaving the land out of the frame, in favour of a Cloud scape.

*EVER CHANGING AND EVER PRESENT, CLOUDS CAN BE FEATHERY
DELICATE OF MASSIVELY IMPOSING ...*

Figure 6



ROGER E. LINDE, Untitled

This photograph was taken at sunset. When looking at this photograph, one can 'read' the romance and otherness this clouds have to offer.

Figure 7



RENTHIA OOSTHUIZEN, Philip (1998)

This photograph was taken by the author during sunset on a farm. The blue sky with the white clouds is totally in contrast with the black silhouette in the foreground.

Infrared film

Infrared film is an unusual film that many landscape photographers like. The film has much grain and enlargements from the 35 mm format seem soft and surrealistic.

Whatever reflects relatively large amounts of infrared radiation, will appear light grey or white, when photographed. Green trees and grass, will appear white. Photograph against the light to create something really pleasant and effective with infrared film!

There are many rules when using infrared film:

1. Infrared film is temperamental. It must be loaded into and unloaded from the camera in complete darkness.
2. You have to adjust the focus, since lenses focus infrared radiation on a different plane than they do light.
3. Always photograph with a red filter, and/or a polarizer filter attached to your lens; because they block the ultraviolet light that comes through the lens.

An alternative film to use, that has quite the same effect as infrared film, is Ilford SFX. This film has an extended red sensitivity, and therefore it can be loaded into and unloaded from the camera in daylight conditions. Only a red filter will be needed when photographing with Ilford SFX film.

Infrared film should be a definite alternative for landscape photographers!
Figures 8 and 9 are examples of infrared landscapes.

Figure 8



G.R. ION'S, Grasshuts, Comores

Grasshuts, was photographed by my Lecturer, Mr. Graham R. Ion's. He photographed it while on vacation to the Comores. It is really an amazing photograph, and it won a Fuji Prophoto Award in 1997.



Figure 9



RENTHIA OOSTHUIZEN, 'Windpomp op Ontgin' (1997)

'Windpomp op Ontgin' was photographed by the author, when she first experimented with infrared film. The end result was quite impressive. The photograph was taken on a farm, named Ontgin.

CHAPTER 3

PHOTOGRAPHING SUNSETS AND CITYSCAPES

"Landscapes are never the same twice. It is the light that changes them and gives them a new meaning every time ... "

- Sonja Bullaty

PHOTOGRAPHING SUNSETS

Few of us can resist stopping to look at a spectacular sunset. There are infinite variations in patterns and colours of sunsets, and it is not surprising why they make one of the most popular photographic subjects. Yet, when it comes in creating something better than a snap shot, many photographers fail to make the most of the situation.

One of the important things the photographer has to remember is that he/she is going to create a picture, and not just recording the condition of the sky. This requires a little more than the point-and-shoot approach.

The wonderful thing about sunsets, is that no one look the same, in other word, no one will ever see the same sunset again. That is why the photographer has to make the most of every situation.

There are important questions one may ask:

- Is the sun going to be the focus of attention?
(For example Figure 29)
- Do you want a foreground silhouette against a glowing sky, (example Figure 7) or
- Do you rather go for the colours and forms of the clouds?
(Figure 33)

Explore the different possibilities, looking for the best photographs ...

Choosing the right lens

Don't be afraid to photograph with the sun in the frame. If in doubt, take three or more photographs of one sunset, each at a different approach and at different stages of the sun.

If the sun itself is going to be the most important subject, use a long telephoto lens - the longer the better - and focus on infinity. Any lens longer than 300 mm will ensure that the sun dominates the frame. Because the photographer is filling the frame with a distant subject, he/she has to mount the camera on a tripod to avoid camera shake.

Long telephoto lenses are very expensive. A useful alternative is a X2 tele-converter which fits between the camera body and lens.

The beauty of many sunsets does not lie in the sun alone. In focus foreground shapes can look dramatic with an out of focus, colourful background.

An example of a sunset with the sun, as well as an out of focus background, is Figure 29. This photograph was taken by the author, with a 310 mm lens.

When concentrating on the foreground, a standard or wide angle lens may be more appropriate.

Exposure

Light does strange things when the sun is setting. As the light is constantly changing, the photographer must keep checking the exposure reading. Some night scenes can fool the camera's metering due to all the bright highlights and deep shadows.

If one points the lightmeter directly at the sun, it will give an unusually high reading. A picture taken with that reading will turn out very dark, with no detail in the foreground. This technique is ideal for silhouette photographs.

For more interesting and creative photographs; use fill-in flash. The flash will expose the subject correctly, retaining the warm colours of the sunset in the background.

A hazy sunset gives a weak, diffused light which requires a relatively long exposure - maybe 1/15 or 1/8 of a second on 100 ASA film. Slight under-exposure here will produce richer and warmer colours. Over- or under-exposing a photograph can produce equally pleasing effects. Try to take a photograph one stop below and another one stop above the indicated exposure. The photographer may end up with a set of successful pictures.

Filters for special effects

With filters, the photographer can record a scene exactly as nature intended, or add as much drama, colour and atmosphere as wanted; and the ideal time for experimenting with filters, is at sunsets.

A *YELLOW* or *ORANGE* filter will change and intensify the natural colours of the sunset. (Figure 10)

A *STARBURST* filter will create an explosion of light from the sun in a star shape.

A *SUNSET* filter is the ideal filter for photographing sunsets. It gives the picture a warm and dramatic feeling. (Figures 12 and 13)

NEVER BE AFRAID TO PHOTOGRAPH SUNSETS!

Figure 10



This sunset was taken by MICHAEL BOYS.

Without the sun, the photograph would not have been so strong. Michael photographed this while there was still enough light for a good depth of field. He used an orange filter to give the sunset a warm feeling.

Figure 11



TOM PETRICKA, Untitled

The sun also plays a very strong role, and it reminds the viewer of a spider-web. The photograph is quiet successful, because of the detail on the righthand side of the barn. The clouds give the photograph a very dramatic feeling.

Figure 12

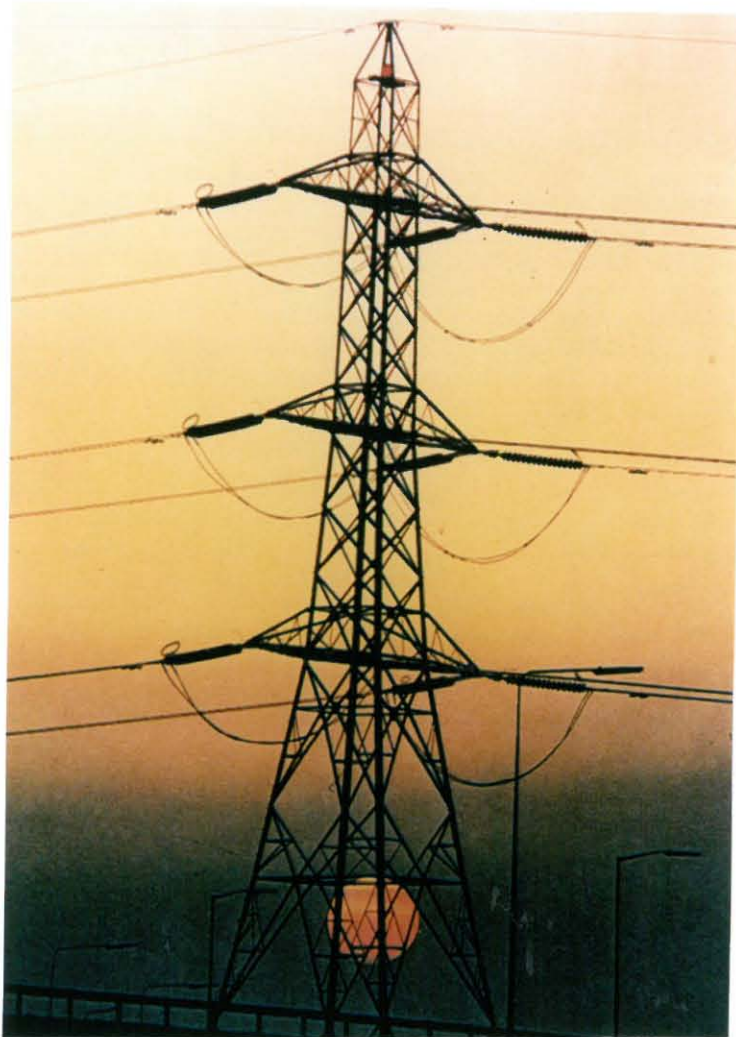


RENTHIA OOSTHUIZEN, An old wreck

The author took this photograph during 1997. It was taken when the sun was setting. If the photo was taken at a different time of the day, then the photograph would not have had this warm feeling.



Figure 13



JOHN GARRETT, Untitled

PHOTOGRAPHING CITYSCAPES

Most people say that there is nothing to photograph in cities! Of course this is not true, because there are many potential subjects which can be photographed.

Many elements in the natural landscape are soft and have flowing forms like trees, streams and hills. In contrast, the city tends to be hard and full of geometrical forms. In changing weather and lighting, the city scape can present the photographer with dramatic effects. Like the landscape, it has many changing moods ...

Creating mood and atmosphere

In many cityscapes, mood can be your central feature. It is wise to use the wide range of weather conditions to capture this reaction.

In all the cities, big or small, a wide variety of possible spots can be found to photograph. By just changing lenses, the photographer will find that he/she is in charge of the whole scenery.

A wide-angle lens creates a feeling of space, giving the city scape an open, light feeling. A telephoto lens used from the same point of view, will give the city scape a more compact feeling. By combining these two possibilities with extremes of weather, the change in atmosphere which the photographer can create is unending.

For example; a wide-angle lens in bright sunlight will give a completely apposite effect than using a telephoto lens in mist, rain or in dull days.

When shooting on a dull and misty day with colour film, one may use a telephotolens with a graduated grey filter to darken the sky even more. By just adding filters, the mood of the city scape can change from dull to dramatic.

Sunlight and shadows create drama in any photograph. In cityscapes there exists a wide range of colours and textures. Combine this with the effects that strong shadows can give, and the photographer will have the making of many varied and effective pictures. The lightning quality is never the same on any two visits to a city. So, make sure to make the best of each shoot.

Using shadows

Shadows are probably the most useful element within the sunlit city scape. There are many opportunities for creative composition at those times when the shadows of larger buildings create effects on the ones next to them. As most building are square, there is a tendency for most city pictures to have a uniformed, vertical feeling to them. By using strong shadows, the photographer can break up these vertical lines, creating movement in the pictures.

Rain and mist

Don't be afraid of trying to take pictures under this conditions. It is the most challenging times of day for picture taking. Mist and rain can help the photographer to get away from the hardness of most modern cityscapes. (Mist swirling around, can soften the edges of buildings.)

Night scenes

Dusk is the best time to take so-called 'night' photographs. Success depends all on the right timing. Wait till the daylight fade to a point where it is of a similar level to the artificial lightning, so that both types of illumination are correctly exposed, allowing the film to record a wide range of detail.

The best time to work, is in the first hour after sunset, when there is just enough afterglow lingering in the sky, to faintly outline the shapes of buildings, and to provide some shadow detail.

After rain, when shiny wet asphalt becomes a mirror, reflecting back colourful glitter and sparkle of the urban night, is the best time to take that glamorous photograph.

There are many ways of experimenting with night scenes; if there is a lot of traffic, let the motion become part of the photograph. Use long exposures of twenty to thirty seconds to create red and yellow strings of light. The best time to create this effect, is during winter when peak traffic is at the time when the sun is setting.

A city, photographed at night, appears neat, clean and picturesque!

Before starting to take pictures, spend some time in getting to know the city. A city scape is quite different from a picture of a building, just as a landscape differs from a picture of a tree ...

Interpret what is being seen, and try to capture the unique qualities of each city scape

Figure 14



PETER CARMICHAEL

This is the main airport road in Abu Dhabi, busy with evening traffic. Peter Carmichael used an 18 mm lens from the top of a building, to get a wide view. He exposed for 1 second at f4 on 64 ASA film.



Figure 15



RENTHIA OOSTHUIZEN, Sunrise over Hamilton (1997)

Sunrise over Hamilton, was taken by the author, a few hours before sunrise. This picture was photographed with a 4 X 5 inch camera, and no filters were used.

CHAPTER 4

ANSEL ADAMS

*“We don't take pictures with cameras - we take them with
our hearts and minds . “*

- Arnold Newman

“How different my life would have been if it were not for these early hikes in the Sierra - if I had not experienced that memorable first trip to Yosemite - if I had not been raised by the ocean - if, if, if,! Everything I have done or felt is in some way influenced by the impact of the Natural Scene. It is easy to recount that I camped many times at Merced Lake, but it is difficult to explain the magic: to lie in a small recess of the granite matrix of the Sierra and watch the progress of dusk to night, the incredible brilliance of the stars, the waning of the glittering sky into dawn, and the following sunrise on the peaks and domes around me. And always that cool dawn wind that I believe to be the prime benediction of the Sierra. These qualities to which I still deeply respond were distilled into my pictures over the decades. I knew my destiny when I first experienced Yosemite .”

- ANSEL
ADAMS

“ANSEL ADAMS, ... is the world's most revered living photographer.”

(BOOTH:1983:9)

Ansel was born on Thursday, the 20th February 1902, in San Francisco. He studied the piano, with the intention of making his career in music. At the age of fourteen, two important events took place which changed his life: he and his parents went on vacation to the Yosemite Valley in California, where he fell in love with the Sierra Nevada, and he was given a No. 1 Box Brownie camera.

In 1930 Ansel Adams met with Paul Strand. He was amazed by Strand's different, yet fresh way of approaching his subjects and the quality of his negatives. At the age of twenty-eight, the professional concert pianist, turned to a professional photographer.

As firm believer in discipline, he continued to develop his own personal philosophy of photography. He decided to devote all his time and attention to photography, concentrating on the natural beauty and grandeur of the American landscapes.

In 1932 the influential Group f64 was founded. Ansel was one of the found members, including Imogen Cunningham, John P. Edwards and Edward Weston.

Ansel believed that developing and printing were no less important than choice of subject and exposure. Adams also argued that a photographer have to conceptualize, before he capture and reproduce the emotional as well as the objective realities. For this reason, he found it impossible to separate the art of photography from its science.

Ansel Adams' poetic eye for a picture, and the skill and interest in techniques, are the unusual skills he had to really control his materials. From his extraordinary career as conservationist, mountaineer, teacher, writer and musician, one can read from his photographs that he wants to express the mysterious living forces in nature.

Ansel's work are linked to musical compositions, such as sonatas, fugues or specific orchestral pieces. 'Clearing Winter Storm, Yosemite' (Figure 17) hor example, have been linked to a dramatic Beethoven symphony.

Ansel Adams landscape photographs are phenomenal, and if his work does not encourage the landscape photographer, then nothing will ...

Moonrise, Hernandez

Moonrise is one of the most famous photographs ever taken ...

What made it amazing, is the fact that the moon is correctly exposed, as well as the graveyard in the foreground. Moonrise must have been possible only for a moment, because it was shot exactly at the time when the clouds were lit by the sun.

Over 900 copies have been made of Moonrise!

“Moonrise, Hernandez, is my most well known photograph. I have received more letters about this picture than any other I have made, and I must repeat that Moonrise is most certainly not a double exposure.”

- Ansel Adams

(ADAMS:1990:273)

Ansel Adams explains how he photographed Moonrise:

“I saw this image out of the car window and I practically ditched my station wagon. I had my son and friend with me and I yelled, ‘Get the hell out of the car and help me, I think I have a great photograph!’ I got my 10 X 8 set up barely in time, as the low sun was skirting a wind-blown cloud bank, but I couldn’t find my exposure meter. The only thing I knew was that the moon was 250 candelas per square foot. If I had used a meter, I would have secured a better exposure for the foreground and would have based the exposure on that value, and the moon would not have held all the detail it now shows ...”¹

¹ “Master Photographers” Adroit Photo Litho Limited: 1983 p. 13.

Figure 16



ANSEL ADAMS, Moonrise, Hernandez, New Mexico, 1941.

Figure 17



ANSEL ADAMS, Clearing Winter Storm, Yosemite National Park, 1944.

Figure 18



ANSEL ADAMS, On the Heights, Yosemite National Park, 1927.



Figure 19



ANSEL ADAMS, Mirror Lake, Mount Watkins, Spring, Yosemite National Park,
1925.

Figure 20



ANSEL ADAMS, Half Dome, Orchard, Winter, Yosemite National Park,
c. 1930.

CHAPTER 5

THE AUTHORS PORTFOLIO

“One picture can speak more than a thousand words ...”

- WEEGEE

THE AUTHORS APPROACH

I cannot exactly describe it, but when I am looking at a beautiful landscape, it fills me with something. Something that makes me feel different deep inside of me; I feel the tranquillity of the landscape, and I see the uniqueness of every element, every living creature, that has been created by God.

Yet, every time I am very excited, and that is why I cannot wait to photograph the beautiful scenery.

I grew up on a farm, and that is the reason why I am so much in love with nature. Every landscape has its own unique qualities, and I am trying to show them for what they are.

I love working early in the morning or late in the afternoon. The latter leaves you with warm saturated colours. Natural lightning is very important in landscape photography.

Equipment

I have a preference for the 35 mm camera, because of its versatility - in handling and the availability of different and unique lenses.

I have two 35 mm format camera's: A Pentax P30T, and a Pentax MZ5N. Each one with their own 35 - 80 mm zoomlens. I also have a Pentax 80 - 310 mm zoomlens. I use the longer lens for most of my landscape photographs, because it gives me the freedom to isolate the space according to my interpretation.

I also made use of the medium format 6 X 7 camera. Its quality is phenomenal, and is a good choice for landscape photography. It is a little more difficult to photograph a landscape with this format because it is almost square and it differs a lot from the 35 mm format.

I very seldom use my tripod. I only use it when I am shooting in low light conditions. It allows me to use slow shutter speed, helping me to achieve different effects. Unfortunately, when the camera is mounted on a tripod, camera movements are then limited.

I always photograph my landscapes with a polarizer filter attached to my lens. It gives my pictures a certain feeling, according to the sky and the clouds. This filter is very useful when photographing reflections in water.

My portfolio follows on the next few pages ...

Tranquillity, Caledon river (Figure 21)

This is definitely my favourite photograph!

I went to the Caledon river, near Wepener, to photograph some landscapes. After taking photographs of the river itself, I packed up, to go back to our home. I drove towards the road, and then suddenly, I saw these amazing clouds! They had just appeared, I then stopped, took out my camera and went down to the river. I did not have much time, because the sun was setting and the light was fading fast.

With a polarizer filter on my Pentax MZ5N, I started to photograph. While photographing, I realized that I am capturing something very special and very unique.

The clouds, the afternoon sun on the orange autumn trees and the reflection of the bridge in the river, make this image really extraordinary.

I had KODAK GOLD 100 ASA film loaded in my camera to capture this once in a lifetime moment.

Figure 21



RENTHIA OOSTHUIZEN, Tranquillity, Caledon river, Wepener, 1998.

Burning Silo's (Figure 22)

When driving home for the weekend, I drove past this veld fire in front of the Silo's, just outside Dewetsdorp. So, I stopped, took my Pentax MZ5N and took a few photographs. I truly did not know that the smoke was going to create this effect of early morning mist or fog. The Silo's are almost disappearing behind the smoke.

In some way, this photograph reminds me of a painting.

I photographed this picture on AGFA HDC 100 ASA film, as well as a polarizing filter attached to my lens.



Figure 22



RENTHIA OOSTHUIZEN, Burning Silo's, Dewetsdorp, 1998.

Rushing Waters (Figure 23)

This photo was taken at the Caledon river, near Wepener. The source of light was well chosen, and the detail that is visible in the shadow areas, make the picture more effective.

I used a slow shutter speed of 1/15, to get this special effect in the running waters.

The tree branches in the foreground gives the photograph a three dimensional view. The viewer feels involve and he/she can also be part of the scene. Without the leaves, the photograph would have been just another captured moment in nature.

I used my Pentax MZ5N, which was loaded with KODAK GOLD 100 ASA film.

Figure 23



RENTHIA OOSTHUIZEN, Rushing Waters, Wepener, Caledon river, 1998.

Turkoois (Figure 24)

I went on a shoot in the Hohouse district, with the Mamiya RB 6 X 7 camera, trying to find spectacular landscapes to photograph. I went to a dam and took a few photographs. After the film was developed there were nothing that I could print. One frame was taken from the dam wall, with the grass in the foreground, the water and then the horizon in the background. The result was just another boring landscape with nothing interesting in it. So, eventually, I cropped this frame and printed it.

The final result was this weird, unusual landscape picture!

I photographed it in the afternoon on AGFA OPTIMA 100 ASA film.

Figure 24



RENTHIA OOSTHUIZEN, Turkoois, Hobhouse, 1998.

*Both **Untitled sunrises** (Figures 25 and 26)*

This two photographs were taken early in the morning, before sunrise in the Hobhouse district, during Winter.

One can read the peace that the farm has to offer on these two photographs. The early morning mist softens the photographs, giving them a romantic feeling.

Both the pictures were photographed with my Pentax P30T on AGFA HDC 100 ASA film.

Figure 25



RENTHIA OOSTHUIZEN, *Untitled Sunrise*, Hobhouse 1998.

Figure 26



RENTHIA OOSTHUIZEN, *Untitled Sunrise*, Hobhouse, 1998.

Untitled (Figure 27)

This photograph was also taken with the Mamiya RB 6 X 7 camera, on AGFA OPTIMA 100 ASA film.

It was taken after sunset on my father's farm in the Dewetsdorp district. The reflections of the trees in the dam, make the photograph more interesting.

'Colour' plays a very important role in this photograph.

If one visualize this picture without these colours, it will look like a plain, unexcited landscape. Nature has so many wonderful colours and shapes to offer, and like this photograph, I try to show these wonderful elements to the viewer of my work.

Figure 27



RENTHIA OOSTHUIZEN, Untitled, Uithoek, Dewetsdorp, 1998.

Moonrise, Uithoek (Figure 28)

The rise of this full moon, was photographed on our farm, Uithoek. When I first looked at the moon, I got carried away in its magnitude. That is the reason why I photographed this specific moonrise.

I photographed this with my Pentax MZ5N, which was mounted on my tripod. The exposure was a couple of seconds long. My camera was loaded with AGFA HDC 100 ASA film, with a polarizer filter attached in front of the lens.

I like the orange and green lines of the background, which was lit by the setting sun.

Figure 28



RENTHIA OOSTHUIZEN, Moonrise Uithoek, Dewetsdorp, 1998.

Sunset from Navalhill (Figure 29)

Any landscape photographer will agree with me, that his/hers landscape photographs are linked to the emotions he/she felt when photographing it.

When I look at my landscape photographs, I can record the emotions I had and I can feel the feelings I felt at that particular time. In this sunset picture I can read the strongest emotions I had when photographing it.

This is not an ordinary sunset picture; the sun is not round, almost everything is out of focus except for a few dead branches, and the colours are very strong.

This cold winter sunset was photographed with my Pentax MZ5N camera, which was loaded with KODAK GOLD 100 ASA film. There was a polarizer filter attached to my 310 mm lens.

Figure 29



RENTHIA OOSTHUIZEN, Sunset from Navalhill, Bloemfontein, 1998.

Untitled: Glen (Figure 30)

With this picture I have decided to try something different:

I loaded my Pentax P30T with AGFA RSX 100 ASA film. This is a trannie film, and should be developed with the E6 process. But I decided to do cross processing, to see what the colours of the landscapes will be. So, I developed the film with the C41 process. The results were exactly as I hoped for.

I photographed this gate on Glen, just outside of Bloemfontein. Look what the polarizing filter did to the sky!

Figure 30



RENTHIA OOSTHUIZEN, Untitled: Glen, 1998.

Figure 31



RENTHIA OOSTHUIZEN, Water reflections 1, Bestersdam, 1998.

Figure 32



RENTHIA OOSTHUIZEN, *Water Reflections 2*, Glen, 1998.

Figure 33



RENTHIA OOSTHUIZEN, Sunset on the Farm, Uithoek, 1998.

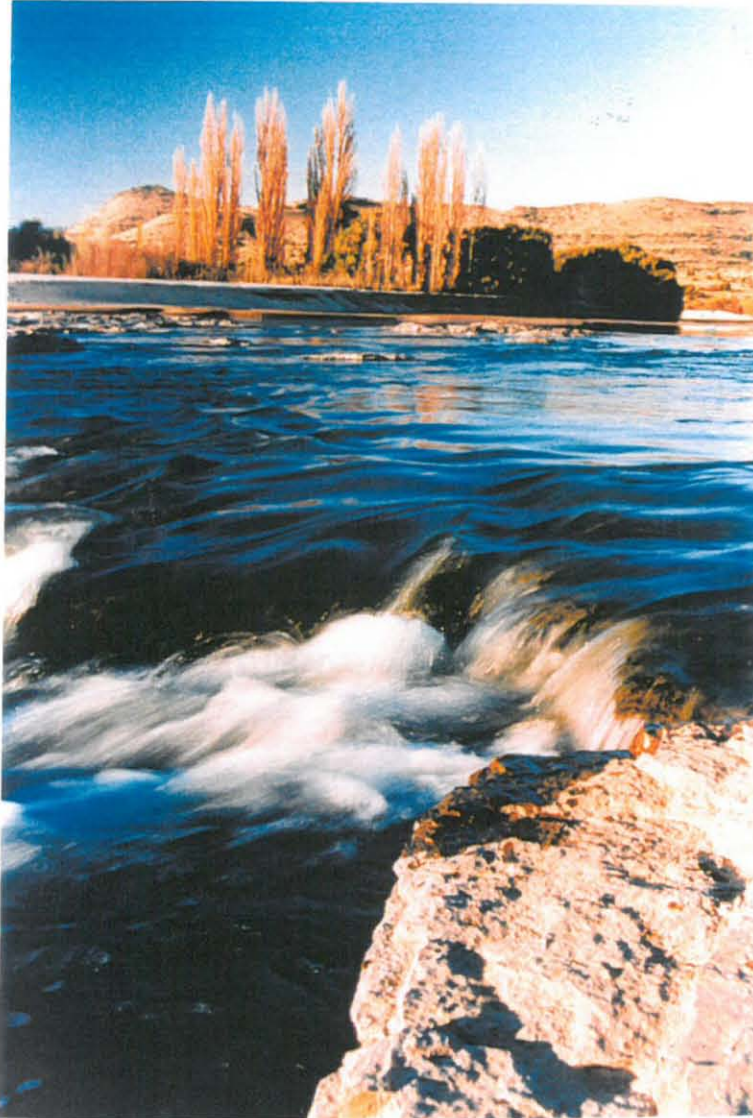


Figure 34



RENTHIA OOSTHUIZEN, Red Water Sticks, Honeyton, 1998.

Figure 35



RENTHIA OOSTHUIZEN, Untitled, Caledonriver, 1998.

“Look and think before opening the shutter. The heart and mind are the true lens of the camera...”

- Yousuf Karsh

AN AFTERTHOUGHT

This earth is 'lent' to us, and that is why we, as photographer, must photograph this beautiful world.

So, go out, look from another point of view to the beautiful landscapes which you pass every day and appreciate the wonder of nature, because you don't have to be a photographer to become parallel to nature ...

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